

1: Robinson Jeffers - Robinson Jeffers Biography - Poem Hunter

Comment: A copy that has been read, but remains in clean condition. All pages are intact, and the cover is intact. The spine may show signs of wear. Pages can include limited notes and highlighting, and the copy can include previous owner inscriptions.

He lied at great length when he listed six intentions he had in writing *The Women at Point Sur*. Everson never allowed fact to interfere with a good homily. It never seems to occur to him that if you base your theories on the assumption that poets lie, and you are a poet, you might as well be Cretan. Instead what I want to do is list the many myths about Jeffers that Everson created from his own solipsistic and steamy imagination, all of them treated as proven by Jeffers critics who should know better. The first was a bit of a scandal, though the facts have only begun to surface in recent years; there is a hint that Lawrence Clark Powell found out about the second in *Jeffers hated his father*. Everson, incidentally, was 35 years older than his last wife. As sort of a corollary of the above: Be that as it may, the poet who said he made scything more enjoyable by imagining he was cutting off the legs of former lovers has spoken: Jeffers had crippling hang-ups about sex. Again, no evidence is offered. Ironically, Everson spends an entire chapter of *The Excesses of God*: The number is considerable, and he misses a bunch that are inconvenient to either of his arguments. Circle your logic much? This, as it turns out, is the way he himself liked to imagine his own writing and in fact not true for him either; he has no truck with the fact that both Robin and Una estimated that Jeffers only wrote about lines per day, and there are numerous descriptions by visitors of the quiet upstairs while Jeffers was thrashing and flailing across his pages. Jeffers was a Newtonian in an Einstein world. Robin wrote a poem that celebrates the Big Bang Theory very soon after it was formulated. Chances are, he noticed the atomic bombs, too. Jeffers would have despised him. Very grand, but he fails to mention that in he got his friend Lawrence Clark Powell to send a copy of his collection *San Joaquin* to Jeffers, and Powell sent him a kind, congratulatory and encouraging postcard he had received in return from Robin and Una. Everson is usually described as a kind, gentle man. When it came to Jeffers, his spiritual daddy, he was the same savage, hateful loon he was to his biological father, but all scrunched under a quilt of passive-aggressive innuendo.

2: Robinson Jeffers: Fragments of an Older Fury - William Everson - Google Books

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Life Jeffers was born in Allegheny, Pennsylvania now part of Pittsburgh, the son of a Presbyterian minister and biblical scholar, Reverend Dr. His brother was Hamilton Jeffers, who became a well-known astronomer, working at Lick Observatory. His family was supportive of his interest in poetry. He traveled through Europe during his youth and attended school in Switzerland. He was a child prodigy, interested in classics and Greek and Latin language and literature. At sixteen he entered Occidental College. After he graduated from Occidental Jeffers went to the University of Southern California to study medicine. He met Una Call Kuster in ; she was three years older than he was, a graduate student, and the wife of a Los Angeles attorney. In he enrolled as a forestry student at the University of Washington in Seattle, a course of study that he abandoned after less than one year, at which time he returned to Los Angeles. Sometime before this, he and Una had begun an affair that became a scandal, reaching the front page of the Los Angeles Times in . After Una spent some time in Europe to quiet things down, the two were married in , and moved to Carmel, California, where Jeffers constructed Tor House and Hawk Tower. The couple had a daughter who died a day after birth in , and then twin sons in . Una died of cancer in . Jeffers died in ; an obituary can be found in the New York Times, January 22, . Poetic Career In the s and s, at the height of his popularity, Jeffers was famous for being a tough outdoorsman, living in relative solitude and writing of the difficulty and beauty of the wild. He spent most of his life in Carmel, California, in a granite house that he had built himself called "Tor House and Hawk Tower". Tor is a Celtic term describing a large outcropping of rock. Before Jeffers and Una purchased the land where Tor House would be built, they rented a small cottage in Carmel, and enjoyed many afternoon walks and picnics at the "tors" near the site that would become Tor House. To build the first part of Tor House, a small, two story cottage, Jeffers hired a local builder. He worked with the builder, and in this short, informal apprenticeship, he learned the art of stonemasonry. He continued adding on to Tor House throughout his life, writing in the mornings and working on the house in the afternoon. Many of his poems reflect the influence of stone and building on his life. He later built a large four-story stone tower on the site called Hawk Tower, based on similar structures he had seen while traveling through Ireland. Construction on Tor House continued into the late s and early s, and was completed by his eldest son. The completed residence was used as a family home until his descendants decided to turn it over to the Tor House Foundation, formed by Ansel Adams, for historic preservation. The romantic Gothic tower was named after a hawk that appeared while Jeffers was working on the structure, and which disappeared the day it was completed. The tower was a gift for his wife Una, who had a fascination for Irish literature and stone towers. The tower also included a secret interior staircase – a source of great fun for his young sons. During this time, Jeffers published volumes of long narrative blank verse that shook up the national literary scene. These poems, including Tamar and Roan Stallion, introduced Jeffers as a master of the epic form, reminiscent of ancient Greek poets. These poems were full of controversial subject matter like incest, murder and parricide. His intense relationship with the physical world is described in often brutal and apocalyptic verse, and demonstrates a preference for the natural world over what he sees as the negative influence of civilization. Jeffers did not accept the idea that meter is a fundamental part of poetry, and, like Marianne Moore, claimed his verse was not composed in meter, but "rolling stresses". He believed meter was imposed on poetry by man, not a fundamental part of its nature. In these works, Jeffers began to articulate themes that contributed to what he later identified as Inhumanism. Mankind was too self-centered, he complained, and too indifferent to the "astonishing beauty of things". The balance of the s and the early s were especially productive for Jeffers, and his reputation was secure. He wrote a poem entitled "Credo" which many feel refers to Krishnamurti. These poems, set in the Big Sur region except Dear Judas and Descent to the Dead, enabled Jeffers to pursue his belief that the natural splendor of the area demanded tragedy: The human dilemmas of Phaedra, Hippolytus, and Medea fascinated him. While living in Carmel, Jeffers became the focal point for a small but devoted group of admirers. At the peak of his

fame, he was one of the few poets to be featured on the cover of Time Magazine. He was also asked to read at the Library of Congress, and was posthumously put on a U. Soon after, his work was received negatively by several influential literary critics. Jeffers would publish poetry intermittently during the s but his poetry never again attained the same degree of popularity that it had in the s and the s. Inhumanism Jeffers coined the phrase inhumanism, the belief that mankind is too self-centered and too indifferent to the "astonishing beauty of things. In *The Double Axe*, Jeffers explicitly described inhumanism as "a shifting of emphasis and significance from man to notman; the rejection of human solipsism and recognition of the transhuman magnificence This manner of thought and feeling is neither misanthropic nor pessimist It offers a reasonable detachment as rule of conduct, instead of love, hate and envy Charles Bukowski remarked that Jeffers was his favorite poet. Writer Paul Mooney " , son of American Indian authority James Mooney " and collaborator of travel writer Richard Halliburton " , "was known always to carry with him a volume of Jeffers as a chewer might carry a pouch of tobacco Although Jeffers has largely been marginalized in the mainstream academic community over the last thirty years, several important contemporary literary critics, including Albert Gelpi of Stanford University, and poet, critic and NEA chairman Dana Gioia, have consistently cited Jeffers as a formidable presence in modern literature. A collection of his letters has been published as *The Selected Letters of Robinson Jeffers*, " Other books of criticism and poetry by Jeffers are: Stanford University Press recently released a five-volume collection of the complete works of Robinson Jeffers. Biographical studies include George Sterling, *Robinson Jeffers: Poet of California The Man and His Work* ; repr. *Fragments of an Older Fury* ; Arthur B. *Poet of Inhumanism* ; Bill Hotchkiss, *Jeffers: The Sivaistic Vision* ; James Karman, ed. *The Robinson Jeffers Newsletter*, ed. Robert Brophy, is a valuable scholarly resource. *Jeffers Studies*, a journal of research on the poetry of Robinson Jeffers and related topics, is published semi-annually by the Robinson Jeffers Association. Quotations "There is no reason for amazement: *Tamar and Other Poems*. *Roan Stallion, Tamar, and Other Poems*. *Boni and Liveright, The Women at Point Sur*. *Cawdor and Other Poems*. *Dear Judas and Other Poems*. *Give Your Heart to the Hawks and other Poems*. *Solstice and Other Poems*. *The Selected Poetry of Robinson Jeffers*. *Be Angry at the Sun*. *The Double Axe and Other Poems*. *Hungerfield and Other Poems*. *The Beginning and the End and Other Poems*. *Stones of the Sur*. Stanford University Press,

3: Robinson Jeffers: Bibliography

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

His brother was Hamilton Jeffers , who became a well-known astronomer, working at Lick Observatory. His family was supportive of his interest in poetry. He traveled through Europe during his youth and attended school in Switzerland. He was a child prodigy, interested in classics and Greek and Latin language and literature. At sixteen he entered Occidental College. After he graduated from Occidental, Jeffers went to the University of Southern California to study at first literature, and then medicine. He met Una Call Kuster in ; she was three years older than he was, a graduate student, and the wife of a Los Angeles attorney. In he enrolled as a forestry student at the University of Washington in Seattle, a course of study that he abandoned after less than one year, at which time he returned to Los Angeles. Sometime before this, he and Una had begun an affair that became a scandal, reaching the front page of the Los Angeles Times in . After Una spent some time in Europe to quiet things down, the two were married in , and moved to Carmel, California , where Jeffers constructed Tor House and Hawk Tower. The couple had a daughter who died a day after birth in , and then twin sons Donnan and Garth in . Una died of cancer in . Jeffers died in ; an obituary can be found in the New York Times , January 22, . Poetic career Hawk Tower in Carmel In the s and s, at the height of his popularity, Jeffers was famous for being a tough outdoorsman, living in relative solitude and writing of the difficulty and beauty of the wild. He spent most of his life in Carmel, California, in a granite house that he had built himself called " Tor House and Hawk Tower ". Tor is a term for a craggy outcrop or lookout. Before Jeffers and Una purchased the land where Tor House would be built, they rented two cottages in Carmel, and enjoyed many afternoon walks and picnics at the "tors" near the site that would become Tor House. To build the first part of Tor House, a small, two story cottage, Jeffers hired a local builder, Michael Murphy. He worked with Murphy, and in this short, informal apprenticeship, he learned the art of stonemasonry. He continued adding on to Tor House throughout his life, writing in the mornings and working on the house in the afternoon. Many of his poems reflect the influence of stone and building on his life. He later built a large four-story stone tower on the site called Hawk Tower. Construction on Tor House continued into the late s and early s, and was completed by his eldest son. The completed residence was used as a family home until his descendants decided to turn it over to the Tor House Foundation, formed by Ansel Adams , for historic preservation. The romantic Gothic tower was named after a hawk that appeared while Jeffers was working on the structure, and which disappeared the day it was completed. The tower was a gift for his wife Una, who had a fascination for Irish literature and stone towers. The tower also included a secret interior staircase " a source of great fun for his young sons. During this time, Jeffers published volumes of long narrative blank verse that shook up the national literary scene. These poems, including Tamar and Roan Stallion, introduced Jeffers as a master of the epic form, reminiscent of ancient Greek poets. These poems were full of controversial subject matter such as incest, murder and parricide. Jeffers did not accept the idea that meter is a fundamental part of poetry, and, like Marianne Moore , claimed his verse was not composed in meter, but "rolling stresses. In these works, Jeffers began to articulate themes that contributed to what he later identified as Inhumanism. Mankind was too self-centered, he complained, and too indifferent to the "astonishing beauty of things. The balance of the s and the early s were especially productive for Jeffers, and his reputation was secure. These poems, set in the Big Sur region except Dear Judas and Descent to the Dead , enabled Jeffers to pursue his belief that the natural splendor of the area demanded tragedy: The human dilemmas of Phaedra , Hippolytus , and Medea fascinated him. While living in Carmel, Jeffers became the focal point for a small but devoted group of admirers. At the peak of his fame, he was one of the few poets to be featured on the cover of Time Magazine. He was also asked to read at the Library of Congress , and was posthumously put on a U. Soon after, his work was received negatively by several influential literary critics. Jeffers would publish poetry intermittently during the s but his poetry never again attained the same degree of popularity that it had in the s

and the s. Inhumanism Jeffers coined the word inhumanism, the belief that mankind is too self-centered and too indifferent to the "astonishing beauty of things. This manner of thought and feeling is neither misanthropic nor pessimist. It offers a reasonable detachment as rule of conduct, instead of love, hate and envy Radcliffe Squires addresses the question of a reconciliation of the beauty of the world and potential beauty in mankind: He has told us that materialism has its message, its relevance, and its solace. These are different from the message, relevance, and solace of humanism. Humanism teaches us best why we suffer, but materialism teaches us how to suffer. Charles Bukowski remarked that Jeffers was his favorite poet. Writer Paul Mooney " , son of American Indian authority James Mooney " and collaborator of travel writer Richard Halliburton " , "was known always to carry with him a volume of Jeffers as a chewer might carry a pouch of tobacco Although Jeffers has largely been marginalized in the mainstream academic community over the last thirty years, several important contemporary literary critics, including Albert Gelpi of Stanford University , and poet, critic and NEA chairman Dana Gioia , have consistently cited Jeffers as a formidable presence in modern literature. A collection of his letters has been published as *The Selected Letters of Robinson Jeffers*, " Other books of criticism and poetry by Jeffers are: Stanford University Press recently released a five-volume collection of the complete works of Robinson Jeffers. Biographical studies include George Sterling, *Robinson Jeffers: Poet of California The Man and His Work* ; repr. *Fragments of an Older Fury* ; Arthur B. *Poet of Inhumanism* ; Bill Hotchkiss, *Jeffers: The Sivaistic Vision* ; James Karman, ed. *The Robinson Jeffers Newsletter*, ed. Robert Brophy, is a valuable scholarly resource. *Jeffers Studies*, a journal of research on the poetry of Robinson Jeffers and related topics, is published semi-annually by the Robinson Jeffers Association. Bibliography *Flagons and Apples. Tamar and Other Poems. Roan Stallion, Tamar, and Other Poems. Boni and Liveright, The Women at Point Sur. Cawdor and Other Poems. Dear Judas and Other Poems. Give Your Heart to the Hawks and other Poems. Solstice and Other Poems. The Selected Poetry of Robinson Jeffers. Be Angry at the Sun. The Double Axe and Other Poems. Hungerfield and Other Poems. The Beginning and the End and Other Poems. Stones of the Sur. Stanford University Press,*

4: Robinson Jeffers' Life and Career

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A Bibliography of the Works of Robinson Jeffers. A Thousand Graceful Subtleties: Rhetoric in the Poetry of Robinson Jeffers. God and Man in the Works of Robinson Jeffers. Robinson Jeffers and the Sea. The Stone Mason of Tor House: The Life and Work of Robinson Jeffers. The Ward Ritchie Press. Robinson Jeffers and the Critics, Myth, Ritual, and Symbol in his Narrative Poems. Press of Case Western Reserve University. The Dimensions of a Poet. University of Wisconsin Press. Fragments of an Older Fury. Written under pseudonym Brother Antoninus. Six essays about Jeffers. The Yolla Bolly Press. Critical Essays on Robinson Jeffers. Robinson Jeffers and the Romantic Agony. University of Georgia Press. The Selected Letters of Robinson Jeffers, The John Hopkins Press. The Loyalties of Robinson Jeffers. University of Michigan Press. The Man and the Artist. Critical Reputation of Robinson Jeffers: The Cliffs of Solitude: A Reading of Robinson Jeffers. Most of the sources listed are encyclopedic in nature but might be limited to a specific field, such as musicians or film directors. A lack of listings here does not indicate unimportance -- we are nowhere near finished with this portion of the project -- though if many are shown it does indicate a wide recognition of this individual.

5: Holdings: Robinson Jeffers :

Brother Antoninus aka William Everson. Tight, square hardcover first edition, first print, Oyez, Cloth binding in excellent shape. Very Good condition.

Beginnings[edit] Everson was born in Sacramento, California. As a poet, thinker and man[edit] Everson was an influential member of the San Francisco Renaissance in poetry and worked closely with Kenneth Rexroth during this period of his life. Throughout his life, Everson was a great admirer of the work and lifestyle of poet Robinson Jeffers. Everson considered Jeffers to be his Master. Everson registered as an anarchist and a pacifist with his draft board, in compliance with the draft bill. During his time as a conscientious objector, Everson completed *The Residual Years*, a volume of poems that launched him to national fame. A colorful literary and counterculture figure, he was subsequently nicknamed the "Beat Friar. The dark night of the soul lasted for two years and the inner fires were burning, and there were great sufferings. It was then that he had a profound mystical experience that he describes in his poem "The Encounter. White, of the English Dominican province and a longtime friend of Carl Jung , with whom he maintained a voluminous correspondence, was resident lecturer and theologian there. It was through this relationship to Victor White that Antoninus learned to look at his dreams from an in-depth religious angle for meaning. He omnivorously devoured the *Collected Works of Jung* and began his psychological analysis of the unconscious, as well as the analysis of many individuals who came to him for counseling. He left the Dominicans in to embrace a growing sexual awakening, and married a woman many years his junior, Susanna Rickson. At this time he also became a step-father of his son, Jude Everson. When Antoninus wrote *The Rose of Solitude* he saw it published in almost every magazine in the country. During this time of transition, he listened attentively to his dreams and synchronicity for spiritual guidance. Passing by a shop in Mill Valley, Everson saw a traditional Lakota buckskin vest, beads, and a bear claw necklace and he decided through a flight of fantasy to purchase them on the spot. He then assumed in imagination and in reality the new mantle of a poet-shaman to replace his religious habit. The poem *Man-Fate* explores this transformation from Brother Antoninus into William Everson, the West-Coast poet-shaman, a regalia he would wear for the rest of his lifetime as an insignia of the sacred. Everson spent most of his years living near the central California coast a few miles north of Santa Cruz in a cabin he dubbed "Kingfisher Flat". He was poet-in-residence at the University of California, Santa Cruz during the s and s. There he founded the Lime Kiln Press, a small press through which he printed highly sought-after fine-art editions of his own poetry, as well as of the works of other poets, including Robinson Jeffers and Walt Whitman. *Granite and Cypress* and *American Bard* are two examples of extraordinary book design and unsurpassed handpress printing in homage to these two masters. However, his "Birth of a Poet" course presented for ten years at UC Santa Cruz demonstrated his extraordinary stature as a teacher, leading his students by his meditations on the deep reality of vocation, acquainting them with the literary, mythological, spiritual, and psychological dimensions underlying the vocational search. Between the Fall quarter of to the Winter of , Everson taught on the "vocational archetype"â€”a destiny-factor in the dreams and fantasy-thinking of his students. The objectives of the course were not to call poets into being as the course title might suggest, but to birth personalities to their ability to read the poetry of their own existence, as evidenced in their dreams and inner imaginings. He taught that dreams throw out possibilities to us every night, the possibility of what we are to be, of the nature of our vocation. As a religious poet, Everson had learned from his time in the Order how to use silence on the platform itself, as a profound trance-like technique. He noticed later how people had spoken of readings from many years ago because of their powerful effect, the silences, so he employed this same method in his teaching at UCSC to evoke the archetype of vocation in his students dreams and fantasies. This had a tremendous transformative effect on the lives of many of his students. While Antoninus had not been called by vocation to the priesthood, Everson nevertheless maintained an adhesion to his Catholic faith until his final days. In his "Introduction," Everson kept a middle position regarding the controversy that had broken out between Jung and White over the question of the dark side of God and the Self. To solve this conflict between

White and Jung, Everson turned, with a stroke of brilliance, to the writings of the great mystical preacher and theologian, Meister Eckhart. The result was a remarkable meditation on the mystery of the Self and the Godhead. Everson died peacefully at his home on June 2, , near two towering redwood trees in the wooded hills of Davenport, a few miles east of the Pacific Ocean on Big Creek. Following a Memorial Mass and funeral service at St. A William Everson Reader.

6: The Everson Myths - Alma Venus

Robinson Jeffers was born in Pittsburgh, Pennsylvania. The son of Presbyterian minister and Biblical scholar, Dr. William Hamilton Jeffers, as a boy Jeffers was thoroughly trained in the Bible and classical languages.

A professor of Old Testament literature and exegesis and a reserved, reclusive person, Dr. When the family moved to Los Angeles the next year, Jeffers matriculated as a junior at Occidental College, from which he was graduated in 1907. Jeffers immediately entered graduate school as a student of literature at the University of Southern California. In the spring of 1908 he was back in Switzerland at the University of Zurich, taking courses in philosophy and literature. Returning to USC in September, he was admitted to the medical school, but in 1910, without completing his academic program at USC, Jeffers entered the University of Washington to study forestry for a year. Jeffers met Una Call Kuster in 1911; she was three years older than he and married to a prominent Los Angeles attorney. In each other, Jeffers and Kuster found intellectual and emotional stimulation and compatibility that drew them powerfully together. At length, Kuster obtained a divorce and married Jeffers in August 1912. A year later the couple moved to Carmel, where, except for occasional trips to Europe and New Mexico, they spent the rest of their lives. In 1913 they became the parents of twin sons; a daughter born earlier did not survive infancy, and Jeffers began to build a stone cottage for his family. Later he added the famous forty-foot stone tower, the emblem of "Tor House" as they called their home. As an undergraduate and graduate student Jeffers had regularly contributed poems to various student publications. By 1915 he had written a number of generic love poems to Kuster and other women, and in 1916 he privately published some of these and other works in *Flacons and Apples*, to be followed by another collection, the commercially published *Californians*. With the publication of *Tamar and Other Poems*, however, Jeffers turned from the derivative versifying of his first volumes to themes and presentation that quickly won him an enthusiastic audience. The intensity of the long narratives he then began to write contrasted strikingly not only with his earlier work, but also with the works of other poets. Without originality, he said, a poet was "only a verse-writer. In these works, Jeffers began to articulate themes that contributed to what he later identified as Inhumanism. Mankind was too self-centered, he complained, and too indifferent to the "astonishing beauty of things. Heavily loaded with Nietzschean philosophy and other ideological cargo, it nearly capsized, but Jeffers was surprised that many readers of the poem insisted on focusing on what they perceived to be its sensational elements, instead of on the philosophical statement he meant to be of greater significance. Nevertheless, the balance of the 1910s and the early 1920s were especially productive for Jeffers, and his reputation was secure. These poems, set in the Big Sur region except *Dear Judas* and *Descent to the Dead*, enabled Jeffers to pursue his belief that the natural splendor of the area demanded tragedy: Several of the poems are, indeed, tragedies, a few of them having evident Euripidean antecedents. The human dilemmas of *Phaedra*, *Hippolytus*, and *Medea* fascinated Jeffers, as is clearly evident in his works. If the narratives in *Solstice and Other Poems*, *Such Counsels You Gave to Me and Other Poems*, and *Be Angry at the Sun* sounded fatigued and strident, most of the lyrical poems sustained the fine elevation of their predecessors. Roosevelt highlighted his isolationism and raised questions about his patriotism. In the preface to *The Double Axe*, Jeffers explicitly described "a philosophical attitude" he named Inhumanism, which had been implicit in his work since "Tamar"--certainly since "Roan Stallion. This manner of thought and feeling is neither misanthropic nor pessimist. It offers a reasonable detachment as rule of conduct, instead of love, hate and envy. She had played many roles for him: By the time of his death, Jeffers had lost most of his popular audience, and within two decades his works had virtually disappeared from anthologies and his name from classrooms, even as his works were being translated for avid readers in Eastern European countries. However, burgeoning projects by Jeffers scholars and the revising, in the late 1970s, of the canon of American literature reestablished Jeffers as an important figure in American literature and Modernism, who sought, like Ezra Pound, T. Eliot, and Wallace Stevens, to redefine the role of poetry in the human experience and to identify the authentic relationship of the human experience to the world at large and to God but, perhaps unlike them Jeffers would affirm, also to preserve the reality beyond the poem. The largest collections of Jeffers manuscripts and materials are in the Humanities Research Center at the

University of Texas and in the libraries at Occidental College, the University of California, and Yale University. A Bibliographical Study , which remains most useful for the scholar. Biographical studies include George Sterling, Robinson Jeffers: Poet of California , which is the most authoritative of the group. The Man and His Work ; repr. Fragments of an Older Fury ; Arthur B. The Sivaistic Vision ; William H. Nolte, Rock and Hawk: A Jubilee Gathering, ; James Karman, ed. The Robinson Jeffers Newsletter, ed. Robert Brophy, is a valuable scholarly resource. An obituary is in the New York Times, 22 Jan. From American National Biography. Oxford University Press,

7: Robinson Jeffers - Infogalactic: the planetary knowledge core

As one of the premier rare book sites on the Internet, Alibris has thousands of rare books, first editions, and signed books available. With one of the largest book inventories in the world, find the book you are looking for. To help, we provided some of our favorites. With an active marketplace of.

Contains illustrations, an index, notes, and a bibliography. Brophy, Robert J, ed. *The Robinson Jeffers Newsletter: A Jubilee Gathering*, A collection of the best articles from the first twenty-five years of the journal devoted to the poet and his works. *The Excesses of God: Robinson Jeffers as a Religious Figure*. Stanford University Press, The author, himself a poet, sees Jeffers as a bardic and prophetic man and relates him to the thought of such modern theologians as Mircea Eliade. Contains notes and an index. Everson is also the author, under his previous pen name of Brother Antoninus, of an earlier study on the same subject, *Robinson Jeffers: Fragments of an Older Fury* Story Line Press, *Robinson Jeffers and the Romantic Agony*. University of Georgia Press, Includes notes and an index. *Robinson Jeffers and a Galaxy of Writers*. University of South Carolina Press, Includes bibliographical references and index. *The Critical Reputation of Robinson Jeffers: A chronological annotated bibliography of all the books, articles, and reviews about Jeffers from the beginning of his career to* Contains a critical introduction. *The Cliffs of Solitude: A Reading of Robinson Jeffers*. Cambridge University Press, Combines the psychoanalytic and mythic viewpoints. Contains chronology, index, notes, and bibliography.

8: Robinson Jeffers Analysis - www.enganchecubano.com

, *Robinson Jeffers; fragments of an older fury* Oyez [Berkeley, Calif.] Wikipedia Citation Please see Wikipedia's template documentation for further citation fields that may be required.

Edit Jeffers was born in Allegheny, Pennsylvania now part of Pittsburgh , the son of a Presbyterian minister and biblical scholar, Reverend Dr. His brother was Hamilton Jeffers, who became a well-known astronomer, working at Lick Observatory. His family was supportive of his interest in poetry. He traveled through Europe during his youth and attended school in Switzerland. He was a child prodigy, interested in classical Greek and Latin literature. At sixteen he entered Occidental College. After graduating from Occidental, Jeffers went to the University of Southern California to study medicine. He met Una Call Kuster in ; she was three years older than he was, a graduate student, and the wife of a Los Angeles attorney. In he enrolled as a forestry student at the University of Washington in Seattle, a course of study that he abandoned after less than one year, at which time he returned to Los Angeles. Sometime before this, he and Una had begun an affair that became a scandal, reaching the front page of the Los Angeles Times in . After Una spent some time in Europe to quiet things down, the two were married in , and moved to Carmel, California. The couple had a daughter who died a day after birth in , and then twin sons in . Tor House and Hawk Tower Main article: Photo by Celeste Davison. In the s and s, at the height of his popularity, Jeffers was famous for being a tough outdoorsman, living in relative solitude and writing of the difficulty and beauty of the wild. He spent most of his life in Carmel, California, in a granite house that he had built himself called " Tor House and Hawk Tower ". Tor is a Celtic term for a large outcropping of rock. Before Jeffers and Una purchased the land where Tor House would be built, they rented a small cottage in Carmel, and enjoyed many afternoon walks and picnics at the "tors" near the site that would become Tor House. Tor House began as a small, 2 story cottage. For this, Jeffers hired a local builder. He worked with the builder, and in this short, informal apprenticeship, he learned the art of stonemasonry. He continued adding to Tor House throughout his life, writing in the mornings and working on the house in the afternoon. Many of his poems reflect the influence of stone and building on his life. Construction on Tor House continued into the late s and early s, and was completed by his eldest son. The completed residence was used as a family home until his descendants decided to turn it over to the Tor House Foundation, formed by Ansel Adams, for historic preservation. Robinson Jeffers also built a large 4-story stone tower on the site called Hawk Tower, based on similar structures he had seen while traveling through Ireland. The romantic Gothic tower was named after a hawk that appeared while Jeffers was working on the structure, and which disappeared the day it was completed. The tower was a gift for his wife Una, who had a fascination for Irish literature and stone towers. The tower also included a secret interior staircase -- a source of great fun for his young sons. Career Edit During this time, Jeffers published volumes of long narrative blank verse that shook up the national literary scene. These poems, including *Tamar* and *Roan Stallion*, introduced Jeffers as a master of the epic form, reminiscent of ancient Greek poets. The balance of the s and the early s were especially productive for Jeffers, and his reputation was secure. He wrote a poem entitled "Credo" which many feel refers to Krishnamurti. While living in Carmel, Jeffers became the focal point for a small but devoted group of admirers. At the peak of his fame, he was one of the few poets to be featured on the cover of *Time Magazine*. Death Una died of cancer in . Jeffers died in in Carmel; an obituary for him can be found in the *New York Times* , January 22, . His narratives were full of controversial subject matter like incest, murder and parricide. His intense relationship with the physical world is described in often brutal and apocalyptic verse, and demonstrates a preference for the natural world over what he sees as the negative influence of civilization. Jeffers did not accept the idea that meter is a fundamental part of poetry, and, like Marianne Moore , claimed his verse was not composed in meter, but "rolling stresses". He believed meter was imposed on poetry by man, not a fundamental part of its nature. These poems, set in the Big Sur region except *Dear Judas* and *Descent to the Dead* , enabled Jeffers to pursue his belief that the natural splendor of the area demanded tragedy: The human dilemmas of *Phaedra*, *Hippolytus*, and *Medea* fascinated him. Inhumanism Edit From his earliest published work, Jeffers began to articulate themes that contributed to what he later identified as Inhumanism.

Mankind was too self-centered, he complained, and too indifferent to the "astonishing beauty of things". This manner of thought and feeling is neither misanthropic nor pessimist It offers a reasonable detachment as rule of conduct, instead of love, hate and envy His book *The Double Axe*, and other poems , a volume of poems that was largely critical of U. Soon after, his work was received negatively by several influential literary critics. Jeffers would publish poetry intermittently during the s but his poetry never again attained the same degree of popularity that it had in the s and the s. Although Jeffers has largely been marginalized in the mainstream academic community over the last 30 years, several important contemporary literary critics, including Albert Gelpi of Stanford University , and poet, critic and NEA chairman Dana Gioia , have consistently cited Jeffers as a formidable presence in modern literature. Quotations "There is no reason for amazement: Charles Bukowski remarked that Jeffers was his favorite poet. Writer Paul Mooney , son of American Indian authority James Mooney and collaborator of travel writer Richard Halliburton , "was known always to carry with him a volume of Jeffers as a chewer might carry a pouch of tobacco He was also asked to read at the Library of Congress , and was posthumously put on a U. Jeffers was an inspiration and friend to western U. A collection of his letters has been published as *The Selected Letters of Robinson Jeffers*, â€” Stanford University Press recently released a 5-volume collection of the complete works of Robinson Jeffers. Biographical studies include George Sterling, *Robinson Jeffers: Poet of California The Man and His Work* ; repr. *Fragments of an Older Fury* ; Arthur B. *Poet of Inhumanism* ; Bill Hotchkiss, *Jeffers: The Sivaistic Vision* ; James Karman, ed. *The Robinson Jeffers Newsletter*, ed. Robert Brophy, is a valuable scholarly resource. *Jeffers Studies*, a journal of research on the poetry of Robinson Jeffers and related topics, is published semi-annually by the Robinson Jeffers Association.

9: William Everson - Wikipedia

John Robinson Jeffers (January 10, - January 20,) was an American poet, known for his work about the central California coast. Most of Jeffers' poetry was written in classic narrative and epic form, but today he is also known for his short verse, and considered an icon of the environmental movement.

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